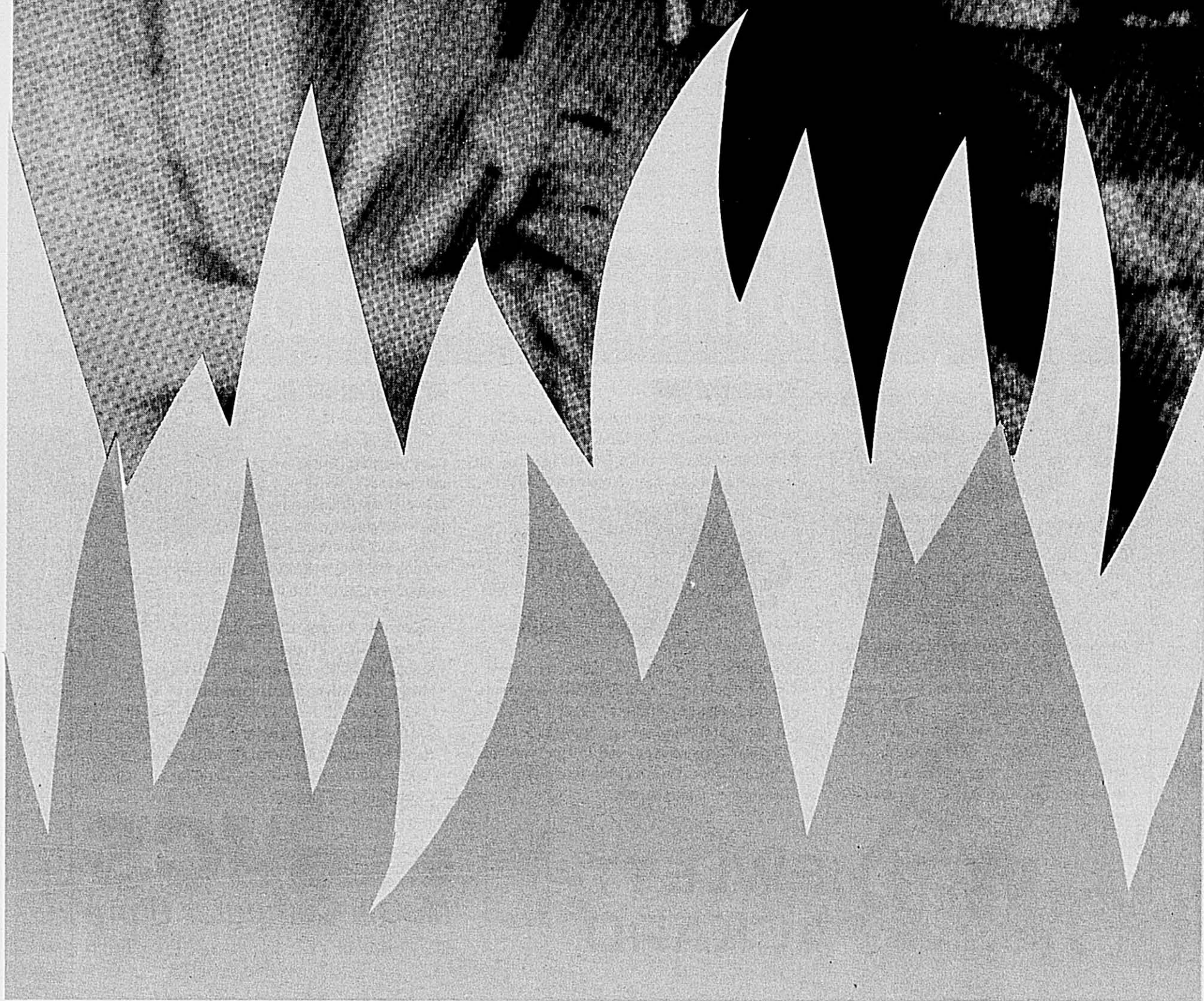


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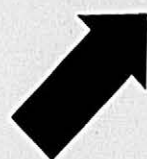
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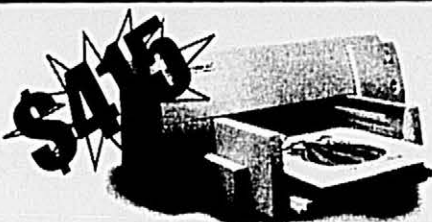
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Towards making a new McGill

Campus groups respond to

Shapiro document

By Kathleen Frederickson

Undoubtedly, Principal Bernard Shapiro's memorandum entitled *Towards a New McGill* has caused quite a stir within the McGill community. The document, which puts forth suggestions for higher tuition, lower undergraduate enrollment and a possible alliance with Concordia, has been examined and questioned by a variety of groups and individuals campus-wide.

Lisa Grushcow, Students' Society vice president university affairs, is the only student representative appointed by Shapiro to sit on the advisory committee that will be reviewing the *Towards a New McGill* proposals. "Some of the ideas there are good, but some are catastrophic," she commented.

Even before being appointed to the committee, Grushcow began preparing a student-based response to Shapiro's suggestions. The document her efforts produced, *Making McGill*, reflects a mixed reaction to Shapiro's suggestions. *Making McGill* rejects, for example, the potential \$10-000 to \$15 000 tuition fee proposed by Shapiro.

On the subject of an alliance with Concordia, the paper recommends that some co-operation between McGill and other Montréal-area universities could be beneficial but only if done on a faculty level. An affiliation between university libraries, it continues, could also bring mutual benefits to Montréal students.

Grushcow considers *Making McGill* to be "one of the few chances they [administrators]

have had to see how students are reacting." While the advisory committee is still deciding which external sources to consider in their deliberations, Grushcow noted that the Principal's Office has requested a copy of *Making McGill*.

The Post-Graduate Students' Society (PGSS) is also in the process of preparing a reaction to Shapiro's memorandum. President Stephen Targett said that the PGSS is "gearing to having something to present to Shapiro later in November."

Targett was, however, concerned about the fact that many students, like the graduate students he represents and students from Macdonald campus, do not have a voice on the advisory committee. "If this committee is being set up to frame the parameters of the whole process, then it's very important that we have a seat," he said.

Still other organisations stand in full support of *Towards a New McGill*. The Atlantis Project, an organisation hoping to implement an Oxford/Cambridge style of teaching at McGill, supports Shapiro's proposals wholeheartedly.

"We are absolutely delighted that these questions are being raised," commented Paul Peeler, co-ordinator of the project. Peeler hopes to see McGill implement a method of education more based on small, tutorial groups and feels that Shapiro's proposals would facilitate what he considers to be a better and more efficient university system.

"It is much more efficient if we can better prepare students in half the time," he said, reflecting that his three years at Oxford provided a level of education equivalent to six years in a North American institution. The question, of course, that

results from most considerations of *Towards a New McGill* concerns rising tuition fees. Given McGill's \$66 million accumulated operating deficit, some difficult financial decisions must be made. However, an enormous hike in tuition would

certainly present financial difficulties for most students.

"We need good students, not necessarily rich ones," wrote Mario Bunge, Frothingham Professor of Logic and Metaphysics in a recent letter to *The Reporter*.

Evict the Landlord

The Pink Triangle Student Housing Co-op is pleased to announce the launching of its first annual Co-op Renewal Fundraising Campaign.

The Pink Triangle Co-op is Montréal's only student-owned and student-controlled housing co-op. Founded in 1994, its mandate is to change the world. Not an easy task.

Our co-op is founded on the idea that all people can live together, regardless of race, colour, creed, language, or sexual orientation. We operate in both official languages. Our thirty member co-op is highly diverse and among them we find students from all four Montreal universities.

We have evicted the landlord from student accommodations. Student-members of the Pink Triangle Co-op have complete decision-making control over their own housing. Of course, along with those rights come responsibilities: each member must participate in the decision-making structure of the co-operative, and everyone has a minimum of work duties around the house!

The objective of this fundraising effort is to build on our existing strength, and prepare for a period of growth of the student

co-op movement in Montreal.

Over the next few weeks and months, you will see co-ops flogging the products of their labour around campus. Stop, have a chat with them, buy a slice of pie. Support the Pink Triangle Co-op. Learn about the success of the student co-op movement. Ask about how you too can contribute to help build a strong movement on this campus.

Student co-ops start when students stop wondering and take action! The opportunity is here, now. You just gotta look it in the eye. You just gotta seize it.

The Pink Triangle Co-op opened its doors in January 1994, with the financial assistance of Campus Co-op in Toronto and Waterloo Co-operative Residences at Waterloo.

Les Brasseurs du Nord, brewers of Boreal beers, sponsored our kick-off fundraising party with a generous donation. Québec PIRG, a long supporter of the Co-op, also helped to make the launch a success.

We would like to express our thanks to these and all others who have or who will contribute to make our 1995-96 Renewal Campaign a smashing success.

There is strength in unity.

ANNA GREENBURG

JASON PRINCE

PINK TRIANGLE STUDENT HOUSING COOP

THE MCGILL DAILY culture

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Another Note on Athletics' Funding

TO THE DAILY,

I watched the sports news with some interest last night (CBC Thursday, Oct 9, 11pm) to see that the McGill Martlets (Women's Soccer) is doing very well. The Martlets were given the lead story, with about 5 minutes of interviews and footage. Congratulations to the team!

All this attention at a time when the McGill's Athletics funding scheme is in the spotlight... It makes me wonder if an Athletics administrator isn't awfully friendly with someone over at CBC. Perhaps we'll see a lot of coverage of McGill's teams in the days to come, eh?

JASON PRINCE
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HYDE PARK

THE MCGILL DAILY culture NOVEMBER 16 - 22 NOVEMBRE, 1995

A penny too many?

Southern African Committee gets budget slashed

by Chris Scott

Another issue of funding priorities has surfaced around this year's Students' Society budget. The student-run Southern Africa Committee (SAC), designed to combat racism and social inequality in that region, has seen its allocations drop to \$600 from \$1707 last year and \$2207 in 1993-94.

SAC's decision to temporarily limit its projects to a resource library was the most immediate cause of the Students' Society's cuts to that committee, said SAC member Ashna Varha.

But that decision came in the context of faltering student involvement and repeated harassment by the Students'

Society over everything from funding to the contents of the books on SAC's shelves, Varha hastened to add.

Kelly Remail, Students' Society vp finance, approved the cutback on the grounds that "Apartheid is no longer here." But many students contend that support is still necessary.

"The official system of apartheid no longer exists, [but] the social conditions of apartheid are still there," asserted Melanie Newton, political coordinator of the Black Students' Network, noting that most of South Africa's wealth remains concentrated in the hands of a white minority.

There is still a psychology of racism to overcome, added Varha. "You can change a lot of things, but you can't change the ideas and values of people that quickly," she said.

Another area of conflict is the topics considered relevant to the Southern African struggle. According to the Students' Society, these do not include black feminism or many similar themes which appeared in last year's inventory to which the Students' Society objected. This year, the Students' Society has told SAC which topics may be dealt with in its book purchases.

The fact that Remail's remark focused on South Africa to the

exclusion of the rest of Southern Africa as a region also had Varha worried. She considered this geographical concept far more important than state boundaries which were imposed late and arbitrarily by non-African nations.

In keeping with this definition of Southern Africa, Newton suggested that the SAC could publicise a clothing drive for areas such as Namibia that are recovering from war. She also proposed the establishment of a communication network between student and union activists in Southern Africa and the McGill community.

There was even a plan last year to help organise an

educational trip to the region, Varha stated.

Varha remarked that the current budget curtailment is preventing an important renewal of interest in SAC's work and long-term survival because of a lack of outreach materials.

Newton commented that SAC's cutbacks are based less on an evaluation of actual need than on a "somewhat deficit-oriented attitude of the times."

Remail denied that the current budget will harm clubs, insisting that monies re-allocated to operations like Gert's will generate a profit that can be re-directed to social projects later on.

off the darkroom floor...



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by Klara A. Banaszak

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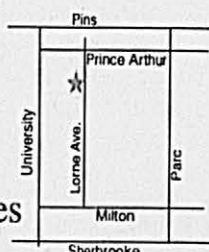
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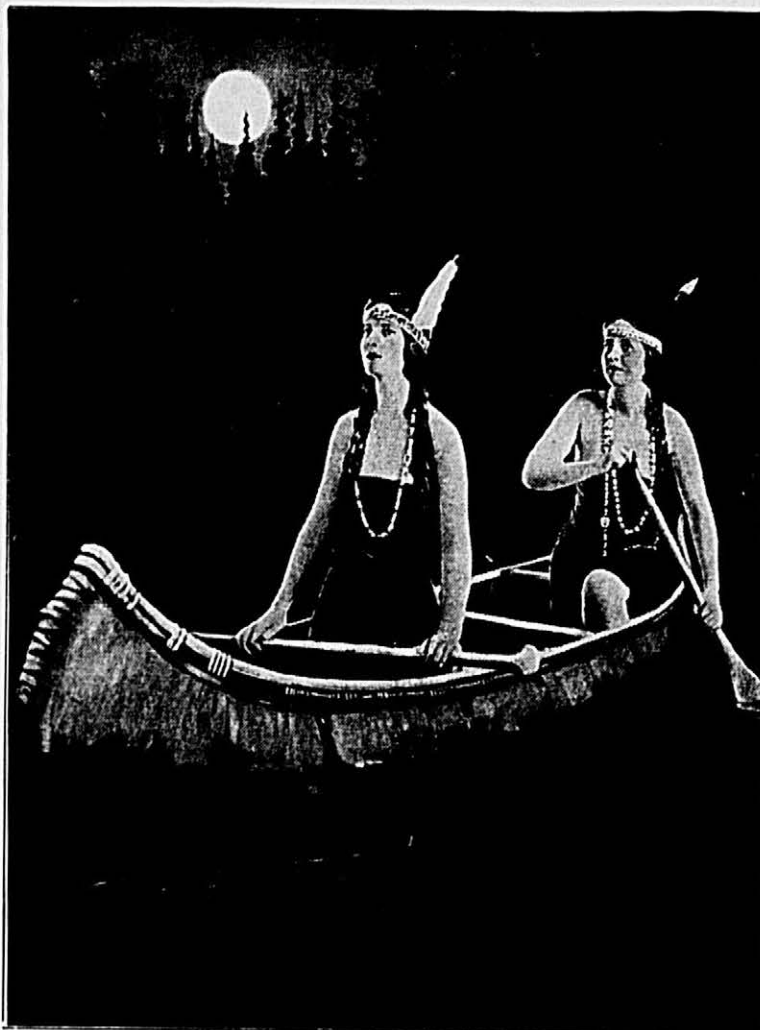
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SYMBOLS OF PROMISE OR OF

Indian

examines im



By M-J Milloy

The native man was about my age, and he was squatting behind sandbags on a wooded hillside overlooking a small two-lane road. Dressed in camouflage with a gun nearby, he silently watched the cars pass as an unseen announcer intoned that "very soon, he may man barricades on that road."

The images were clear, and the meaning was obvious. I saw it on CTV news late last week when an unseen announcer intoned that "very soon, he may man barricades on that road."

In the mountains near Penticton, British Columbia, a native community has blockaded a road running through their territory to a local ski hill.

Throughout Canada, non-native governments have appropriated, mined, forested, and developed native land without native consent. In Penticton, as at Ipperwash and Kahnasatake, non-native expansion has met with

resistance from native communities.

In the Penticton case, the provincial government built the road without native consent, and now the resort developers are felling trees and ruining the traditional fishing areas of the band.

But the CTV story did not really address these historical grievances. Instead, it opened with the stereotypical image of a native "warrior": lawless, violent, dangerous.

Ever since natives and non-natives first made contact on the land we call North America, non-natives have constructed images of native people. At first, native people were seen as "pagans" in need of conversion or "warriors" in need of control.

In time, the image of the "noble savage" was created. Although uncivilised, it said, native people have a mythic connection to the land and are stoic and wise.

In the closing years of this

century, native people are most often represented as victims of non-native oppression, hopeless alcoholics and abusers, violent cigarette smugglers or insane radicals.

As native author Ward Churchill suggested in a previous issue of the *Daily*, the conquest of this land was not only political and economic. The creation of the two nations on this continent depended not only on physical mastery but on cultural domination.

Pocahontas reigns supreme

In their new book *Indian Princesses and Cowgirls*, Marilyn Burgess and Gail Guthrie Valaskakis explore the creation of images of the native woman in popular non-native culture. Lushly illustrated with historical reproductions of native women from the non-native imagination, it seeks to establish the connection between the physical conquest and cultural

Challenging the audience

by B. David Micklea

From the time it was first staged in 1935, Lillian Hellman's *The Children's Hour*, a look at lesbianism, the power of lies and society's intolerance, presented a controversy. Now, Meredith Caplan, director of McGill's Player's Theatre production of the play, is taking up the challenge with her cast of 14 women and one man.

The story is of two young school teachers, Karen and Martha, who are starting a private school in a small town. When one of the children falsely accuses the two of being lesbians, they find themselves damned by an intolerant society that believes without proof and sentences before trial.

Caplan believes that "the politics of the play are very important. Lillian Hellman herself said that she's not a feminist, that this isn't a feminist play, [that] it's about the truth, about lies."

"But lesbianism is a feminist issue and you can't get away from that in 1995. I don't think that it is necessary to think that whatever the playwright or the author or the artist said means that it is so. It is a feminist issue, it is about lesbianism, as well as being about truth and lies."

In staging a play written in the thirties, Caplan had to choose between presenting the play as a "period piece," or updating it. Caplan chose a

combination, attempting to "juxtapose the old values and the new values."

The costumes are also a juxtaposition of the traditional and the modern. While the



school teachers wear relaxed, modern clothing, the older characters (Mrs. Tilford and Lilly Mortar) dress more Victorian. In act three, once the lie destroys Karen's and Martha's lives, their costumes darken, taking on a tattered, grey appearance.

Division and juxtaposition are also reflected in the set. The stage is divided into two parts: a circle in the centre, representing the modern, self-contained world of the school; and the area outside the circle, old Mrs. Tilford's living room, representing the society that will

eventually destroy them.

Caplan believes the the circle's division "serves, at first, to shelter them [Karen and Martha] from the outside world, and then in the end, it serves to trap them in."

Caplan, a strong believer in the importance of theatre as a dialectic form, says that "it is important for the audience to make up their own minds." She hopes to intellectually engage the audience: "when the audience leaves, I want them to be thinking."

Player's Theatre's unique set-up is alternately cursed and praised by those who direct there. While it makes blocking difficult, its intimacy is well suited to Caplan's aims. She feels that while "the audience should feel that they are an audience watching a show, ... the paradox of this theatre is that they can also, because they are so close, immerse themselves in [the performance] and feel like they are a part of it."

While Caplan's ideas are intriguing, they are not always effective. Part of the reason for this may be the script. Written in the thirties, the style and linguistic expressions of the script often ring false to the modern ear. This, combined with somewhat melodramatic dialogue, makes the play seem rooted in a time long past.

This seems especially evident in the last act, where the hysteria of emotion struck me as overdone, revealing just how

much I am immersed in the modern aesthetic of restraint. But for those unfamiliar with Caplan's objective to lift the play out of a set time period, the production's inability to do so will not be so problematic.

The circle also loses some of its symbolic effect after the furniture is removed starting in act two. While this may make the stage seem less uncluttered, maintaining some space between the actors and the audience, it also makes it easy to forget the role of juxtaposition the circle played in the first place.

These difficulties with set, however, are less evident in the first two acts where the acting is strong enough to make up for them. Jessi Baden as lends a comic touch to the performance with her inventive acting and singing. The play, however, hits its stride when Mary (Jessica Greenberg) enters, instantly drawing the audience into Greenberg's portrayal as a manipulative brat. The interplay between Mary, Peggy (Lori Chodos), Evelyn (Amber Dey) and Rosalie (Melanie Wiesenthal) is brilliantly evocative, getting the audience caught up in the not-so-naive minds of these teenaged girls.

In the second scene, Jennifer Finestone is also eminently believable in her portrayal of the self-righteous, blind, aging Mrs. Tilford who just wants what's "best for the children." Jamie Elman as Joe is one of the

few adult characters to truly make the lines his own.

Unfortunately the weak links in the production are the main characters. Both Karen (Jean Glaister) and Martha (Meredith Evans) appear nervous and stiff throughout the performance. Some of this may have been first-night jitters, but not all. Evans' nervousness makes it impossible to forget that she is acting. Her character also often slips into hysteria which might be excused as a result of 1930's melodrama. Glaister has the opposite problem, ending up too distant. She looks uncomfortably stiff, rarely making eye contact with the other actors. This seems inappropriate for a character who, from the script, comes across as very warm.

None of these faults are, however, crippling. While not all of Caplan's aims may be obvious, her objective — to challenge the audience — is accomplished. This latest production of *The Children's Hour* proves that Hellman's classic is still as striking and pertinent in 1995 as it was in 1935.

The Children's Hour runs from November 14-18 and 21-25. Curtain time is 8:00. Tickets are \$12, \$6 for students and seniors. Player's Theatre is located at 3480 McTavish (Metro Peel) in the William Shatner University Centre, room 308. For information or ticket reservations, please call 398-6813.

OPPRESSION?

Princesses and Cowgirls Images of Aboriginal women

domination.

Burgess, the author of the section on "Indian princesses", argues that the cultural representation of First Nations communities is a crucial element in the political struggle over land, resources and rights. Put simply, non-natives have always had the power to dictate how native people are seen, which "confines the native past as it constructs the native future."

Like mythical creation stories, the images created have served to justify the non-native presence on the land, and glorify the marvelous past of non-native America. At the first contact, the rugged beauty of the 'New World' was symbolised by the exotic native men and women. Amazon queens — bare breasted, carrying spears, draped in fur — were powerful images of the primitive challenge of an exotic and promising land of opportunity.

The images of native women were not static and changed as the physical conquest of the Americas progressed. As the struggle for control of the land raged, native women came to be seen less as symbols of the promise of the 'New World' and more as important intermediaries between white men and the Americas.

In this era, Pocahontas reigned supreme as a native woman who sacrificed everything for a white man. She has been glorified for giving up her land, her family, her people, and her religion in the annals of explorers and countless narrators.

After marrying an Englishman, her conversion was complete upon being presented to the English monarch as "Rebecca."

Native women of the time

were defined "in relation to white males — as women who rescued them, married them, sexually satisfied them, and who abandoned their Indian nation for them," writes Burgess.

They were the perfect symbol of the successful conquest of the 'New World'.

Hiawatha sells sewing machines

Even when the conquest was safely complete, and native nations had been hobbled and moved onto reserves or cemeteries, non-native

imagination continued to recreate native women for their own convenience.

Burgess shows how native women became presented as "icons of consumer society." The reproductions in Burgess' text show how native women, always in the requisite headdress and often sitting by a moonlit lake were used to sell all manners of goods. They were sewing machine princesses and calendar maidens, often with names like Hiawatha, Iowa or Winona.

Quite ironically, the models for the paintings or photographs usually were not native women.

"They all have one thing in common," writes Burgess, "they all look like Brooke Shields." With that, the circle of representation is complete: The basis of the images were not even native women, but non-natives in war-bonnets, 'playing Indian' for photographers and artists.

In all of these representations, the voices of native women has been minimal, silenced. The effect, according to Burgess, is that the images "do not allow newcomers to identify First Nations as equals, as the 'original inhabitants of the land.'"

Lawless renegades?

Burgess does not discuss the current images of native people in the non-native imagination, but the history she traces can serve as a genealogy of today.

As the picture of the native man from the Penticton community showed me, these images have not been replaced, but updated.

As First Nations struggle to regain control over stolen territory, they are met not only with the force of arms but the force of culture. Cast as lawless renegades loose on the land, the images in the

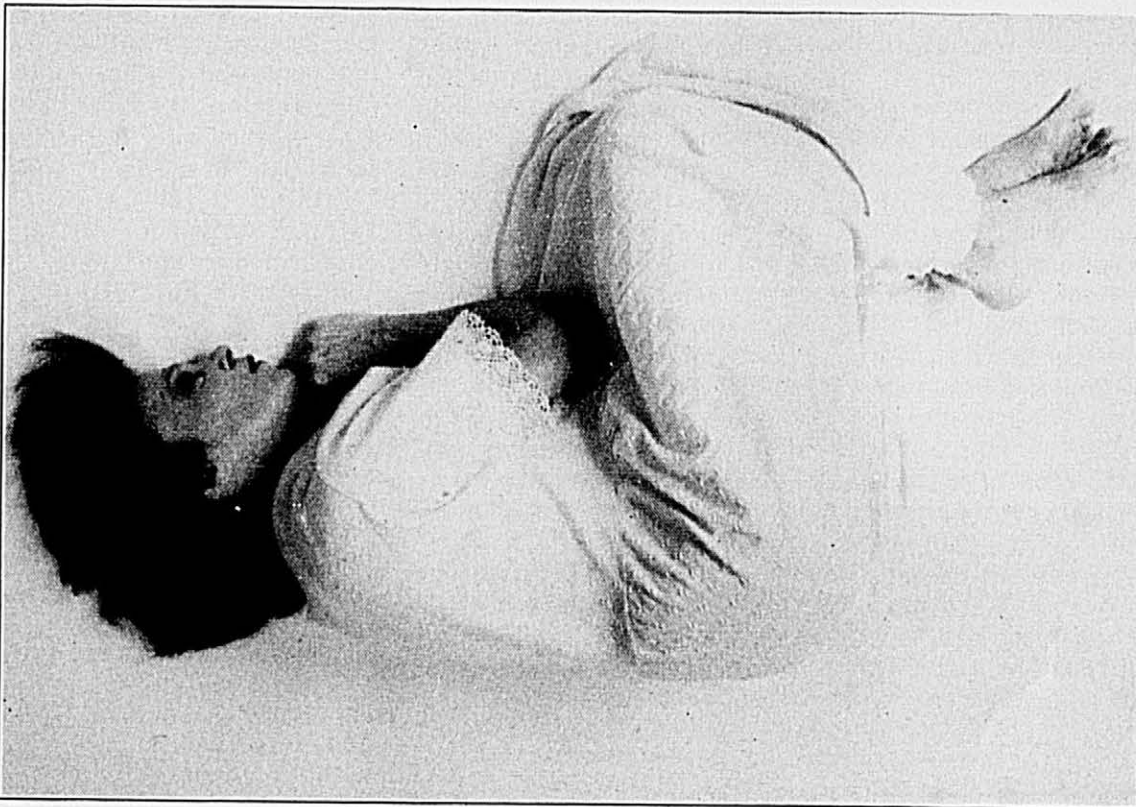
media and popular culture serve to justify the dismissal of their legal claims to the land.

Not only are native claims dismissed by politicians and judges, but their portrayal in the popular imagination of non-natives attempts to hide or efface the difficult history of non-native relations to native peoples.

The history that Burgess sketches does not attempt to show us 'the way things really were' — but rather the effect of our imagination of the past.

Some of Montréal's finest in Céleste

Ineluctable solitudes



by Bruce Maxwell

Theatre 1774, Montréal's premier bilingual theatre company, has, since its inception in 1989, dedicated itself to its unique mandate of exploring the cultural duality of Québec society. This is seen in plays such as *L'Affaire Tartufe*, or *the Garrison Officers Rehearse Moliere* and Strindberg's *Miss Julie*.

The theatre's latest offering, *Céleste*, a new play written and directed by Marianne Ackerman, affords no exception. Indeed, the company goes a step beyond its mandate with this trilingual production (English, French, and Yiddish, though mostly English). It is an impressive, superbly put-together display of Montréal theatrical talent.

The play's narrative focuses on two strange bedfellows — a privileged English philosophy professor, Dr. Temple, played by Tom Rack, and his French housekeeper, the eponymous *Céleste*, wonderfully interpreted by Marthe Turgeon — thrown together under the same roof by accident and circumstance.

Their challenge is to forge a relationship, to bridge an abyss of cultural and social difference, and find companionship, or what amounts to the same thing in the play's terms — a space in which each can live out their ineluctable solitude.

Dr. Isaac Hirschholm, Jewish scholar and nightly dinner guest at the professor's Westmount home, played by Shimon Aveil, offsets the thoroughgoing seriousness of *Céleste* and Dr. Temple. Without casting the protagonists' relationship in a mocking light, Hirschholm provides genuine comic relief.

The script suggests an analogy for the enduring political struggle

in Canada but the play is refreshingly non political. It's a welcome relief from the tired and sterile wrangling to which the recent referendum has, discouragingly, only given new life.

Ackerman's effort turns the tables on politics and uses the unquestionable fact of late twentieth-century Montréal's multicultural world as a backdrop against which she can engage with the universal theme of solitude.

The most interesting and unusual approach to the central theme of solitude comes from Ackerman's treatment of dialogue, or rather monologue. Almost everything said on stage is in soliloquy, the inner thoughts and musings of the characters.

This places the audience in intimate contact with the characters, as if we are each of them, and not just watching three strangers interact in front of us. And even when characters do address one another, as when Dr. Temple tries over and over again to explain the importance of his research project — based, incidentally, on the work of Charles Taylor in his recently published magnum opus, *Sources of the Self* — to *Céleste*, there is a strong sense of an insurmountable barrier between them, a reluctant, almost tragic acknowledgment of an inability to see eye to eye, regardless of how either one may tacitly understand one another or want and need to connect.

The upshot of the orientation Ackerman builds between actors and audience is truly different theatre. Because the effort of the players is aimed more at communication with the audience and less with one another — less with creating a

spectacle on stage — I left feeling more like I had been to see a string quartet than a play.

It was a slightly disorienting feeling, and it is not clear that the technique is successful, for accompanying this sense was a marked lack of concern for what happened to the characters.

Built into the production's unusual style, it seems, was a lack of connection in two directions: between the characters, but more importantly, between the characters and the audience, leaving one with a sense of detachment from, a lack of caring for, the play's protagonists. Despite Ackerman's attempts to create intimacy, the audience was left out in the cold.

Maybe this had something to do with the fact that the characters came across as caricatured: the emotionally ham-fisted philosopher; the outgoing, light-hearted Jew; the aging, graceful, working-class Québécoise. Or perhaps it was because a prerequisite for a sense of concern for another's predicament is a belief that caring about it could make a difference. And, especially in the case of *Céleste* and Dr. Temple, they are so isolated, so cut off that even if we could bridge into their world it is not clear that becoming involved with the characters would prove to be anything less than utterly futile.

Regardless, *Céleste* is a beautiful, fluid, visually stunning piece; put on by some of Montréal's finest. I suggest you go and try to solve this puzzle for yourself.

Céleste is on at the Monument National until 26 November. Catch the final \$6 ticket sale next Wednesday, 22 November. Call 987-1774 for more information.

Keziah Jones - African Space Craft (Delabel)

All too often experimental music means industrial power tools, synthesizers and some random piece of music mixed together and aired late at night on collegioradiostations. And there is really very little ground-breaking music - or anything really - that results in sound worth listening to.

Fortunately, Keziah Jones's new album is a departure from this. Many will term his music "experimental" because it is made of many parts and does not readily fit into any given mold.

African Space Craft is an original album with creative and intelligent lyrics. The music is a combination of so many things that there is very little that it can be compared to. The message of the lyrics and the music comes through clearly.

Keziah has described his music as, "trying to

expand the view of people as to what is Black music, what is possible on the guitar, what is possible on the drums, what is possible with the voice and the words and the sound."

This is undoubtedly what he has done, from the opening song, "A Million miles from home," which is very melodic and understated, to his song the "Prodigal Funk," which is up and in your face. This not to say that his lyrics are preachy. Keziah makes reference to people ranging from Kwame Nkrumah and Fela Kuti to John Coltrane, and his understanding of his subject comes through so as not to make them merely dropped references or lyrics hanging at the end of his song.

This is Keziah Jones's second album. Hopefully it will get the attention and air play it deserves.

- Ahmer Qadeer

The Dandy Warhols - Dandys Rule OK (Tim Kerr Records)

As their name might suggest, the Dandy Warhols maintain a very strict - and not entirely serious - aesthetic. From their music to their haircuts, the Dandy Warhols are a pop art band. Drawing together the sense of melody associated with British pop music and the beauty of imperfection idealised by American indie rock, they make songs like "Best Friend" and "Nothing (Lifestyle of a Tortured Artist For Sale)" at once immediate and lasting.

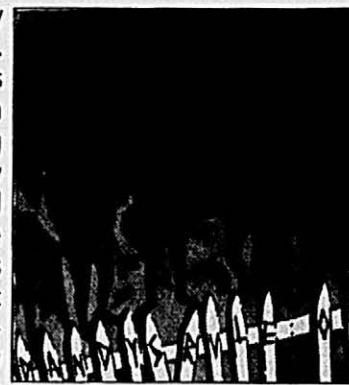
In fact, it's surprising that

so few bands have explored the possibilities of combining the arguably more alluring aspects of British and American music. A song like "The Dandy Warhols' T.V. Theme Song" is saved from overcloying harmonies by some well-placed distortion, while "Ride" separates the psychedelic from self-indulgence by maintaining a steady grip on the tune. Occasionally, there is a hint of their playfulness getting the most of them (the 16 minute "It's a fast-driving rave up with

the Dandy Warhols sixteen minutes," complete with prelude and finale, comes to mind), but those moments are thankfully few. In a perfect world, pop music aficionados would enjoy both British and American music, and most everyone's motto would be "Dandys Rule, OK!"

The Dandy Warhols play with Echobelly and Electrafixion at Club Soda on Wed. Nov. 22, 20h. Tickets are \$12.50.

- Kevin Siu



John Stetch - Carpathian Blues (Terra Nova)

Before you read any further, this is an album by John Stetch, not Entertainment Tonight host/new age musician John Tesh. Now that we have that out of the way, let's take a closer look at *Carpathian Blues*, an album that would make a nice addition to any serious jazz piano collection. Stetch, a pianist originally from Edmonton, is an up and coming musician on the jazz scene on both sides of the border. This latest effort, a follow-up to 1992's *Rectangle Man*, contains melodies that are both pretty to listen to and unbelievably catchy, a combination not

often found on a modern jazz album. Stetch's writing genius shines through on pieces that are destined to become standards - "Inuit Talk" and "Bolivia."

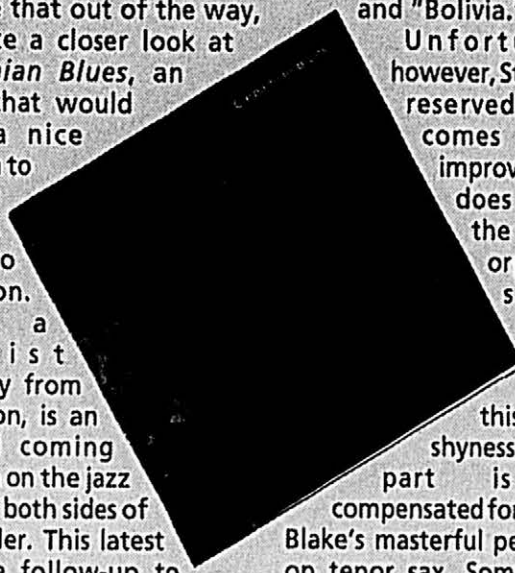
Unfortunately, however, Stetch is very reserved when it comes to piano improvisation. He does not have the command or presence of someone like Oscar Peterson. However, this apparent shyness on Stetch's part is easily compensated for by Seamus Blake's masterful performance on tenor sax. Some consider Blake to be on the same plane as current tenor sax sensation Joshua Redman. Overall, *Carpathian Blues* is a very mature

album, at times dark and at other instances alive and swinging.

Back in the '60s, Dave Brubeck started a trend of putting modern art on his album covers and having the liner notes partially explain the connection between the piece of art and the music on the album. Stetch continued this trend by putting an interesting painting by Kadinsky called improvisation 19 on the album cover, but he did not make any connection between the music and the painting in the liner notes. This is unfortunate. Whatever Stetch's intentions, the cover suggests the very dark and introspective qualities in Stetch's music. If this is in fact the effect that Stetch is going for, then he definitely succeeds.

The John Stetch Trio plays at Cleo's Jazz Bar, 4062 St. Laurent, Nov. 16 at 21h, Nov. 17-18 at 22h. Cover \$7, students \$5.

- Gil Shochat



CD

Reviews

Page One - Page One (Page Publications)

Some record labels would have you believe that there is a lack of reputable senior musicians in Canada and that the only things worth paying tribute to are the record labels and their lineups. In this collection of tunes, the independent record label Page Publications gives itself a pat on the back for its history of attracting 'credible' Canadian acts to their label. Or at least that's what they say.



Page appears satisfied with their current and past rosters of artists that include only one recognisable name - the Barenaked Ladies. Apart from the BNLs, *Page One* contains a mish-mash of musical material that ranges from folk to crooner and more. Song by song, each are weak efforts, such as Murray Torkildsen's "Beverly Hills 90210," which supposedly ridicules the lifestyle of the TV-raised generation. Unfortunately, the words are

unintelligible. Even the BNL's "Brian Wilson" is hardly their best effort, and the version provided is obviously an early recording of lesser quality. Apart from "Brian Wilson," the best tune is the album's hidden track, which has a pleasing guitar melody to its credit.

Hidden tracks are usually reserved for comical out-takes or songs that can be regarded as diamonds in the rough; it's a sad statement that the second-best song on this album is the one that isn't mentioned in the CD packaging. In the end, *Page One* certainly fails as a record label showcase, but it may yet succeed in collecting dust faster than the floor under your bed.

- Mike Cullen

Greta - This is Greta! (Mercury/Polygram)

With the decentralisation of the American music scene, it's unsurprising that the former band-showcasing strip of the Los Angeles area has lost a considerable amount of shine. The last big bands to come out of LA were the Red Hot Chili Peppers and Guns 'n' Roses - some five plus years ago. Greta is simply one in an almost infinite line of acts to make a pitch at the big time since then.

This is Greta! shows some promise but is handicapped in many spots, namely the lead singer, the lyrics and the production. Vocalist Paul Plagens croons in a distant, Roy Orbison-esque tone that loses the charm associated with that deceased artist after a few songs. On top of that,

the lyrics are aimless and elementary, as in the song "Charade": "It's so hard to face it when I can't quite place it; if



I could I would erase it." Come on, even the Police faked better lines than that.

Musically, the guitar presence is uneven. The chords are faint and muffled, while the finger-picking is comparatively

loud. But this is a production concern and not an artistic one. Excuses? Well, the band's press release cites a drug-related history, but it hardly has to do with the quality of the work. Greta, like many bands, may have endured its share of tragedy. However, they have failed to translate their experiences into something worth listening to.

- Mike Cullen

NO STRESS. NO HASSLES. JUST MUSIC.

Relax O Mundo '95 presents a virtual cornucopia of talent showing off the bare beauty of their songs. Local bands like Sofa, Groovy Aardvark, the Bagg Street

Klezmer Band and Stellar Dwellar will be playing acoustic sets to benefit for Santropol Roulant, a community organisation that delivers meals to elderly and

disabled Montrealers. They guarantee "your ass will fall asleep."

19h, Sat., Nov. 18 at Café Campus. Tickets \$6.

Spiritualism in music, Substance over style...

D.O.A.-Never Say Die

by Jessica Lim

To many cynics, D.O.A.'s merge with Virgin Music may be viewed as cashing in on the punk rock 'revival'. To members of the band, however, this change has not inhibited their still fresh uncompromising style and they "don't give a damn what anybody else has to say about it."

Between members of the band, however, they are extremely critical of their own music. No holds barred, they are boldly honest in their scrutiny, not hesitating in "telling each other if a song is a piece of crap." It's not surprising that D.O.A. still manage to release innovative albums after seventeen years and several changes in band members, Brian O'Brien being the newest addition after the death of drummer Ken Jenson.

Whoever the band consist of, D.O.A. are known by many as the originals of punk. They maintain that "the single most important thing about punk rock is that it demystifies music"—it comes from and is made for the proletariat. For this reason, D.O.A. readily accept the punk revival even though they feel the music was more "hard hitting and political" in the years between 1978 and 82.

Given that D.O.A. consider themselves one of the bands who "wrote the book on punk rock" during this era, they are a lot less derivative than other bands that have adapted this

now popular style. "We are the can of coke classic," guitar player Ford Pier declares.

Accordingly, D.O.A. view their contribution to music as a sort of epic novel consisting of chapters defining what is known as hardcore. As for the influx of generic bands with lead singers sporting the stereotypical punk clothes and hairdos, Joe Keithley considers their music merely "plagiarised pages" from the archetype.

Legacy aside, D.O.A. are not living off of their reputation. The band maintain originality in their view of the world through experience and maturity. The omnipresent singer Keithley explains that although he still sees a "fucked up world" as he did when D.O.A. were first formed, his perspective has become much "more specific and sophisticated" and he reflects his dissatisfaction with society through his lyrics. On the new album, *The Black Spot*, statements on the dangers of ignorance and racism in 'Blindman' and an exploration of the passive facade disguising a serial killer's violent tendencies in "I know who you are" suggest that D.O.A. will not succumb to the style over substance philosophy that so many bands are marketing.

Although their material notably tackles serious issues, anyone who saw D.O.A. at the former Fou Founes Electriques last Friday night would agree

that the band possess a distinct, youthful disposition. Joey Keithley even playfully changed clothes for a few songs to create a persona specific to the content of the lyrics. The band established an irresistible rapport with the audience through their high level of energy and enthusiasm, distinguishing themselves from the less exciting opening bands and emphasising the large chasm between D.O.A. and its disciples in the 'rock world.' Considering the band had to deal with mix-ups in cancellations and a strenuous tour that will carry them across Canada, it is

surprising to the members themselves that their "spirits are still buoyant."

To those unfortunate individuals who missed them during their visit to Montréal, D.O.A. plan to finish a video of the song "Order" by January. Anyone who remembers their hilarious video release of 'Taking Care of Business' will be anxiously awaiting the new year.

The inevitable exploitation of the new punk phenomenon doesn't phase D.O.A.; the band concern themselves solely with their music. D.O.A. are confident and undaunted by the reality that it is "difficult to get media

attention," as attention is invariably focused on the American music scene. They remain loyal to their hometown Vancouver on the West coast where they feel "hardcore comes from [and became] a type of music instead of a description" of style.

For members of the band, their music "provides an ideal context" where the paradoxical "search for individuality [and] the need to fit in" are rationalised. Luckily for the media-made second coming of punk rock there is someone to keep this cultural breakthrough grounded and in perspective.



Be yourself Speak your mind

Ben Harper plays Club Soda

by Andrea Cooke

"People are my inspiration, and I believe in humanity. I want to bring betterness to people through the positive vibration in my music. I try to communicate positiveness to as many people as possible. Everything is a vibration, a feeling!" explained Ben Harper before his sold out performance at Club Soda.

Not only an extremely talented musician, Harper is a man with many thoughts on the experience of life. Born in 1969, in a suburb situated one hour east of Los Angeles, Harper was raised in a very musical family. "I was a baby when I picked up my first guitar" he said.

It shows. Watching Harper on stage, literally ripping wails and otherworldly sounds from one of his slide guitars on his lap, one gets the feeling that he is not just playing his music, but living it, spiritually.

He described his music as

something that comes directly from his heart: "My music is not something I can possess, it's something I can communicate to other people. There has been so much music that has meant so much to me, and has guided my life. If I can communicate my guidance through music, then that's paying the highest tribute to those musicians who came before me and did the same."

Harper has many influences, such as Bob Marley, Jimi Hendrix and early Delta blues.

"My admiration for Bob Marley stems straight from the fact that he lived his words. Philosophy and words are useless unless there is a foundation found in actions. Bob Marley's words formed the foundation for how he lived his life."

Harper's own lyrics are powerfully emotional and honest and they contain a variety of messages that are directed towards his listeners.

"Writing is something that

has no boundaries or rules. It is just a communication of what you see and what you feel about things that you believe in strongly."

The theme of being yourself and speaking your mind is found throughout his songs. In the song "Fight For Your Mind", he writes "Don't you fear what you don't know just let that be your room to grow."

The lyrics highlight Harper's belief that many people are not 'themselves'.

"So many people have bought into a media-controlled nightmare of existence that who they are is completely controlled by material as opposed to creativity," Harper explained.

"Any form of innate creativity that's in our heart and mind has been wiped out through the public educational curriculum and the media. Between these two societal forces, it's a wonder that anyone can think!"

Harper said he believes that if people do not do what they want

and love to do on earth, then they are taking their blessings for granted. According to Harper, many people do what they feel they have to do to obtain what they think they need.

Harper is of our generation, and believes that we have an important role in maintaining the future of humankind. He believes that it is up to our generation to strengthen and set a foundation for the future of humanity.

"This has to start now because we have a big burden that rests upon our shoulders. In society right now, there is presently what I consider a sort of regression of communication among the public masses and there is such a separation going on at a mass scale. If something was to blow up, everyone would be fighting because of the many divisions in society."

Throughout his performance at Club Soda, Harper spoke all his ideas to the audience through

the wailing sounds of his different slide guitars.

Opening his set with the song "Oppression" from his most recent album *Fight For Your Mind*, then blending straight into Bob Marley's "Get up Stand up" followed by Jimi Hendrix's "Voodoo Child" got the energy circulating in Club Soda.

The atmosphere that was created in the venue is indescribable. Harper closed his energetic concert with a triple encore that included six songs.

At the end of his second encore, he left the entire audience singing and clapping alone for a good five minutes. The crowd did not stop singing, and Harper came back on stage laughing and clapping his hands to the audience's voices, and played for another two songs. His love for people and his music couldn't have been more obvious.

"When I'm behind my guitar and within my music, this is where I find peace."

CKUT offers
a full day of
programming
about
censorship,
sex and
sexuality



Non-stop sex

by Meredith Cohen

An entire day of sex? This may be too much for some to handle, but today from 7 a.m. to 1 a.m. is SEX FM day at CKUT 90.3, McGill's campus community radio station. All day long, programming will be tailored to address issues concerning censorship, sex and sexuality.

According to Spoken Word Coordinator, Minelle D'Souza, "all campus community radio stations across Canada have the option of partaking in this day to show their support of 'accessible, uncensored, free community radio.'"

While this may sound a bit scandalous and subversive, this day has a very specific history and very specific aims.

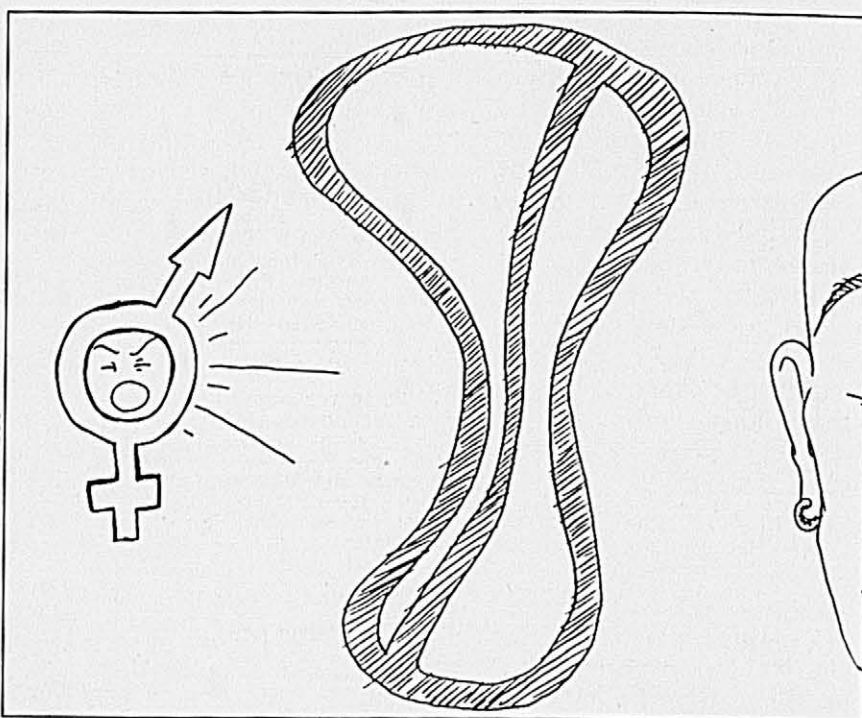
The whole idea of this day originated in Halifax at the community radio station CKDU. After a listener was offended by subject matter aired on this station — it just happened to be the station's Gay Day — CKDU was called to public hearing. In

a decision made by the Canadian Radio and Television Commission, CKDU became the first radio station to be granted conditional license renewal contingent upon regulations against airing sexually explicit material.

CKUT participates in SEX FM today allied with other community radio stations to show its support of freedom of expression over the airways.

Programming will range from panel discussions to an interview with Little Sisters Press in Vancouver to discussions of sex education. Some of Thursday's regular shows will participate in Sex FM as well, with programs tailored in "interesting and unusual ways" to fit the spirit of the day.

What can people expect? As D'Souza urges, "Just listen."



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14-NOTICES

McGill Nightline open 9pm-3am a confidential and anonymous line. We offer listening, referrals and information. Call at 398-6246 398-MAIN.

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Presentation: November 21

Location: Stephen Leacock Bldg., Main Lobby

Time: 8:30 a.m. to 1 p.m.

Location: Student Union Building, Main Lobby

Time: 2 p.m. to 5 p.m.

EVENTS

Thursday, November 16

- **LBGTM's Womyn's Discussion** Group meets tonight in the basement of UTC (3521 University) at 15h30 for a friendly discussion.
- **Islam Awareness Week** will hold an exhibition from 10-16h and a workshop on *Sahaaba (Companions of the Prophet)* from 14h30 to 16h, both in Shatner 107.
- Meeting for those interested in organising **Activist Week** (to be held in Feb), QPIRG office (3647 University) 3rd floor, 16h.
- **QPIRG** tabling in Leacock lobby all day to collect names for a non-profit buying of vermicomposting kits. Sign up or call Russel: 289-1805.
- **Canadian Authors Association** presents Dr. William Feindel to speak on "How to Produce an

Outstanding Book," 1195 Sherbrooke W, 19:30h. Info: 426-5873.

- **Liberal McGill** General Meeting, B-09 Shatner, 16h30.
- **McGill Debating Union and CARE** (concerned About Resources in Engineering) host a debate on the merits of technology within contemporary society, McConnell CommonRm, 15h.
- **WISE/PGSS** present information session on "what it takes to get into medical school and what it's like running a medical practice," Thomson House, 3650 McTavish, 18h.
- **Dept of Sociology and Sociology Students Association** present seminar, "(Is there?) Life After a B.A. in Sociology," Arts W125, 17-19h. Info: Jennifer, 525-8445.

Friday, November 17

- **LBGTM's Coming Out Group** meets at 17h30 and the *General Meeting* at 19h is tonight in the basement of UTC (3521 University). The LBGT group from Queen's will be visiting and going out after.
- **Islam Awareness Week** will hold a Dinner and Lecture "Living as a Muslim in this Society," in the Shatner Caf. from 17h30 to 21h.
- **Islam Awareness Week Jum'ah** Prayer, Shatner 301, 13h.
- **McGill Debating Union**, practise rounds as usual, all welcome, Leacock 15 at 17:30h.
- **Alliance Québec Youth Commission** presents a youth caucus, "Where do we go from here?" at 18h30. Reserve your spot: 875-2771.
- **McGill Christian Fellowship** prayer meeting tonight in Shatner Cafeteria, 19h. Info: Jean at 848-1720 or Lori at 288-8676.
- **McGill India-Canada Students' Association** Party at Gert's Pub, \$3, doors open at 21h.
- **McGill Jazz Ensemble II** at the Alley, \$2 at 22h.
- **McGill Taiwanese Students' Association** meets for dinner and Casino. Meet at Roddick Gates, 18h (appropriate dress). Info: Leanne at 933-5095.

Saturday, November 18

- **McGill Taiwanese Association** seeing McGill Player's "King Lear" production at reduced cost of \$5. Meet at RVC at 6h30. Reserve tickets with Conlyn at 393-9497 or Helen at 284-3482.

Monday, November 20

- **McGill Debating Union** holds exhibition debate, "God Exists," Shatner 302, 18h.

Ongoing

- **The Pillar**, a McGill literary journal, is accepting poetry and short fiction now. Submit yours to the Pillar's box near SSMU office in the Shatner Building. Deadline: February.
- **Literacy Partners of Québec** can help you with your reading. For information about literacy services call the LEARN line 931-7434.
- **Scrivener** creative review, an annual compilation of Canadian literary and visual art welcomes submissions of fiction, poetry, art and photography. Deadline Jan. 20. Leave submissions in the Porter's Office of the Arts Building or mail to 853 Sherbrooke St. West, H3A 2T6.
- **CLSC René-Cassin** needs volunteers to be shopping mates for frail elderly in the Cote St. Luc area. For an interview call 488-9163 ext. 353.
- **McGill University School of Social Work** runs free Bereavement groups. Groups for Wednesday need more members.

I had this huge _____ last week in _____.

Naturally, I _____ and _____-ed the

whole night before. I threw on some _____,

walked into the _____, and my mind went

_____ I tried to _____ for a minute,

then I just started _____-ing every

possible _____ I could. What a _____.

You fill them in.



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